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ence of the French poem is very strong. May we not conclude that when Chaucer wrote Book II of the *Hous of Fame* he had not read *Scipio's Dream*, and that when, later, he wrote the *Parlement* he had read *Scipio's Dream*? This slight point may be of value in supporting the present-day thesis that the *Hous of Fame* is earlier than the *Parlement*.

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BRIEF MENTION

The Dialect of Hackness (North-East Yorkshire), with original specimens and a word-list. By G. H. Cowling (Cambridge, University Press, 1915). A modern Yorkshire dialect is here minutely studied by a trained scholar. He rightly declares the plan of the treatise to be "scientific," and the study of the development of the language as a whole is inevitably promoted by this specialized contribution. The treatment of the subject is in accord with the avowed purpose "to present an interesting living English dialect, to reveal some of its philological riddles, to trace its ancestry, and, if possible, to create an interest in dialect literature." Mr. Cowling has not in mind, of this one may be assured, "an interest" of the idly curious mind, but he would urge that "the purer and more historical dialects" of English be highly valued not only for their significance in technical grammar but even more especially for their elements of strength and color, which should be recognized as available for the support of the linguistic vitality and effectiveness of the nation. "If a race is worthy of literary consideration," he writes, "its characteristics are revealed in its folk-speech." . . . "Only literature . . . can preserve the beauty and just meanings of the rich and powerful dialect words which the present age is forgetting." . . . "If dialect is not to sink to the banality of local familiar speech, it must be raised by a literature in which dialect is used with truth, vigour, and realism in the representation of homely and domestic scenes."

The dialect of Hackness, "a small village on the upper reaches of the Derwent," is taken to be representative of that "spoken by agriculturalists and their labourers on the Wolds and in the Dales of North-Eastern and Eastern Yorkshire." It is widespread and therefore a genuine dialect "and not a local patois." Mr. Cowling speaks the dialect and writes it. At the end of his book he cites portions of his dialect poem, *A Yorkshire Tyke* (1914), and adds several pieces he has put into the prose of the dialect. These 'specimens' are preceded by verses composed in the 17th century and by an extract from *The Pricke of Conscience* (ca. 1354). All are in the author's devised 'phonetic script' as well as in the ordinary form of writing.

This "frosty but kindly" dialect is the descendant of that variety of Northumbrian Middle English which is represented, it is assumed, in the writings of Richard Rolle of Hampole together with *The Pricke of Conscience* (which, as Mr. Cowling knows, has recently been shown to be almost certainly not Rolle's). A well developed and definite basis is thus given for an orderly procedure in the construction of an historical grammar of this dialect, which Mr. Cowling has worked out with completeness and minute accuracy and in the approved method of the technical linguist.

Part I (pp. 1-111) is begun with an exhibition of the phonology of the dialect, first in its Modern form and then in its form in Middle English. These chapters are followed by a detailed study of the development of the present system of the vowel and consonant sounds of the dialect, carefully indicated by the aid of a phonetic script (the English, Scandinavian, and French elements are with advantage brought together in separate chapters). Part II embraces a Grammar (pp. 112-156) and Specimens (157-173) of the dialect, and is closed with a Word-List and an Index. The Specimens must be read for the syntax and style of the dialect, but the range and peculiarities of the vocabulary are described in an Introduction (pp. i-xxiii). Incidentally much is contributed to these subjects in the illustrative phrases and sentences of the grammar. A few features of the dialect may be noted. The double conjugation of the pres. ind. pl., differentiated in use by the character of the subject, shows admirably how the folk-speech may persist in conserving an inheritance thru centuries. The first pers. sg. now also ends in *-es*, and besides it has acquired the fashion of the pl. in dropping this ending when the pron. subj. is near; but an exception to this is the use of the inflected form as an historical perfect (p. 129). Of importance is the observation (p. xviii) that the short vowels (A. S. *a*, *e*, *o*) in open syllables are uniformly protected against lengthening by the suffixes in *l*, *m*, *n*, *r*. Noticeable is the disappearance of the Mid. Eng. palatal spirant *gh* after a front vowel (§ 393): the pronunciation of words like *might*, *night*, *right* is approximately 'meet, neet, reet'; more strictly the vowel-sound is a diphthong "beginning with lax *i* and ending in tense *j*" (p. 3). The *wh* of "Scotch and Northern English," in *what*, *when*, *whip*, etc., is pronounced *w* (voiced bilabial spirant; p. 7). The marked diphthongal character of the dialect is shown in the development of the Mid. Eng. long vowels, but the subject is too complex for a brief report. The change of an *i* and *u* when beginning an initial diphthong into the cognate consonants should be explained as due not to a shifting of the accent to the second constituent of the diphthong but to a strong initial accent; thus, A. S. *āc*, 'oak,' becomes *iak*, then *yak*; and *able* (after *ā* has been attained in Mid. Eng.) becomes ultimately *yabl*, but *table* > *tāble* becomes *tī·əbl*. Characteristic of the dialect is "the lack of an adjectival possessive case" of the noun (pp.

xviii, 114 f.). It is a feature developed on the basis of the old declension of feminine nouns, nouns of relationship, and weak nouns in Northern Mid. English. 'My father hat,' and 'the *lad* boots' illustrate the usage. But the necessary limit of this notice has been reached. The technical student of English will set a high value on Mr. Cowling's treatise; he will use it in connection with Mutschmann's *Phonology of the North-Eastern Scotch Dialect* (Bonner Studien zur engl. Philologie. Heft I, 1909), Klein's *Der Dialekt von Stokesley in Yorkshire* (Palaestra, cxxiv, 1914), and the several other recent works on the English dialects, recorded in Mr. Cowling's bibliography, by which the subject has been put on a basis of scientific accuracy.

J. W. B.

Iacob and Iosep. A Middle English Poem of the Thirteenth Century. Edited by Arthur S. Napier (Oxford, At the Clarendon Press, 1916). There is no statement as to the posthumous publication of this booklet. It is, therefore, to be inferred that Napier, before his lamented end, had read even the final proofs. Nothing is here found that does not comport with Napier's complete scholarship and his admirable clearness and conciseness of method. This edition of the poem, it is stated, was well advanced in preparation "years ago," but was laid aside when Heuser's edition appeared in 1905. "As, however, the poem is an interesting one," is the added apology, "and as the *Bonner Beiträge* are not very accessible, I have decided to go on with my edition."

The poem, in the dialect of the South-west, survives in only one copy (ms. Bodley 652), which "seems to have been written soon after the middle of the thirteenth century." Unfortunately, one leaf has been cut out, on which, Napier believed, was told the non-biblical story of the chaff thrown into the Nile, told in full in the *Cursor Mundi* (4749-4792); this chaff-story is also found, it is pointed out, in Old French verse translations of the Bible. The poem also agrees with these texts in several other non-biblical details, and there seem to be significant agreements of single lines with the *Cursor Mundi*. The problem is set for a more complete study of the relations of this poem. Its association in the ms. with French texts (in two additional hands) may not have the significance of a clue, but a further look is encouraged by Professor Karl Young's discovery of "A Liturgical Play of Joseph and his Brethren" (*Mod. Lang. Notes*, xxvi, 33-37).

The phonology, inflections, and meter of the poem are considered in Napier's Introduction, and Notes and Glossary complete the apparatus for an accurate study of a composition that has so long remained unknown to literary history. An added attraction is a fac-simile reproduction of two pages of the ms. Napier's Notes, altho set down on a small number of pages, embrace noticeable observations on syntax and contributions to lexicography.

Thus, *fotsid* (line 100) antedates the report of the *NED*; *tubrugge* (line 363), 'drawbridge,' suggests an unrecorded Anglo-Saxon form; and *nextfolde* (line 497) supports an occurrence in the M. E. *Juliana* and the compounds of *neah-* brought together in Napier's "Contributions." A use of the infinitive occurs in *ligge slepe* (line 12), 'to lie sleeping,' which is more deserving of attention than may be inferred from Napier's note. The historic development of the "Predicate Infinitive" constitutes one of the most instructive stories in Germanic syntax, and it is now competently discussed by Professor Callaway in *The Infinitive in Anglo-Saxon* (Publication No. 167 of the Carnegie Institution of Washington, 1913. See pp. 89 ff., 194 ff., and 238 f.).

J. W. B.

The position of preëminence that Mr. Hardy has held among living men of letters since the death of Swinburne and Meredith has been recognised by the bestowal upon him of the Order of Merit (in Meredith's room) and the Gold Medal of the Royal Society of Literature. A tribute of a different kind is the increasing number of critical studies of his writings. Several recent ones supplement and in part supersede the earlier critiques of Lionel Johnson and Annie Macdonald. The most brilliant of these later monographs is that by Lascelles Abercrombie (Kennerley, 1912); the most ambitious is F. A. Hedgecock's *Thomas Hardy, Penseur et Artiste* (Hachette, n. d., [1910]). Mr. Abercrombie has the advantage of a poet's imaginative sympathy and he achieved a critical study noteworthy for architectonic skill. He lays proper stress upon Hardy's poetry, a portion of his work that has been till very lately too much overlooked, despite the poet's own view that it is "the more individual part of [his] literary fruitage." (One may express gratification, in passing, at the recent decision to include a selection from Hardy's verse in the *Golden Treasury Series*.) Mr. Hedgecock, inquiring more profoundly than Mr. Abercrombie, brought the sex-conflict that forms so large a portion of Hardy's subject-matter into proper relation with the philosophic doctrine of the struggle between intellect and intuition, Not-Being and Being. This Hardy bases upon von Hartmann's theory of the Unconscious, the Absolute. In the rivalry of Will and Reason the former is still in the primacy tho the power of Reason is growing and must some day prevail. When this consummation is reached the problem of existence will be solved by a voluntary lapse into unconsciousness. Suggestions of this doctrine are apparent in all Hardy's mature work. Intellect is at odds with life, is enervated; the Will-to-live pulses high in those who live in the world of feeling rather than of thought, in women and the care-free peasantry. Beneath the harsh realism of *Jude the Obscure* those who will may find the doctrine set forth almost in allegorical form. The interpretation in detail of this and kindred points in Hardy's philosophy is Hedgecock's

theme. The Wessex Novels are shown to be founded on a recognition, not incompatible with minute realism, of the applicability of a deterministic system of philosophy to the facts of life. After this fine study the two latest additions to the volumes of Hardy-criticism appear extremely superficial. Harold Child's *Thomas Hardy* (Holt, [1916]), one of a new series designed for popular consumption, is described by the publisher as a "biography and critical estimate." Apart from a few dates of publications the biography consists of one fact, stated in one line. The critical estimate is, within its limited scope, sound, and contains a study of Hardy's work as a poet, especially of *The Dynasts*, that is excellent. More pretentious, tho it disregards the poems, even in so far as they throw light upon the novels, is H. C. Duffin's *Thomas Hardy. A Study of the Wessex Novels* (Manchester, The University Press, 1916). This is commended to us by Professor Herford, but, when one has granted that devoted study and minute acquaintance with the novels went to the making of the book, little else can be said in its favor. It is disfigured by uncritical enthusiasms, as in the absurd laudation of *Jude* (p. 203), contradiction of which Mr. Duffin attempts to forestall by declaring that "to the fool it is a closed book from the beginning." It contains surprising errors of judgment, as in the estimate of the relative value of the novels, *A Pair of Blue Eyes* (in which Duffin is apparently unaware of the survival of much of the melodrama of Wilkie Collins and of *Desperate Remedies*) being ranked above *The Return of the Native* and *The Woodlanders*, whereas most readers of Hardy find in these two books his highest achievement in the novel-form. An ultra-academic lack of worldly wisdom in Mr. Duffin's book merits examination in some detail, for it illustrates the danger of attempting to criticise without some equipment derived from experience with life. For example: according to him "there is no contesting the celestial beauty" of the figure of Angel Clare (p. 129). Mr. Abercrombie, whose knowledge of life is attested by such poems as *The End of the World*, calls him "odious"; "no decent person, knowing Angel's history, would house with him or, if possible, talk with him" (p. 149). Again: "pure," that defiant adjective that confronts us on the title-page of *Tess*, Duffin interprets as meaning "that Tess is submitted as Hardy's type of unadulterated womanhood" (p. 144). A third misconception is of a piece with these and more remarkable. In the preface to *Jude*, Hardy speaks of "the fever and the fret that follow in the wake of the strongest passion known to humanity," by which, according to Mr. Duffin (p. 130) he intends "the desire for knowledge, or (specially) for academic distinction." At least one aspirant towards knowledge—and one not altogether unconscious of the last infirmity of professorial minds—envies the academic repose, "calm, sad, secure; behind high convent walls," evinced by this gloss upon Mr. Hardy's text.